

SEP 10 1925

©CIL 21804

SALLY OF THE SAWDUST
Photoplay in 10 reels

From the play by Dorothy Donnelly

Directed by D.W. Griffith

Screen version by Forest Halsey

Author of the photoplay (under section 62)
D.W. Griffith, Inc. of U.S.

SEP 10 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of D.W. Griffith, Inc.

Sally of the Sawdust - 10 reels

Respectfully,

The D.W. Griffith, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Sally of the Sawdust	9-9-25	©CIL 21804

The return of the above copies was requested by the said
Company, by its agent and attorney on the 9th day of
Sept. 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

SEP 12 1925

Fulton Brylawski

⑩

D. W. Griffith Inc

Oct 11

SEP 10 1925



©CIL 21804

D.W. GRIFFITH

Presents

"SALLY of the SAWDUST"

with

CAROL DEMPSTER and W.C. FIELDS

Adapted by Forrest Halsey from a story by Dorothy Donnelly

Exhibitors Campaign Book

This book outlines publicity, advertising and exploitation matter that will enable any exhibitor, in any sized city, to put this D. W. Griffith feature over to big box-office results. There are many newspaper stories, one, two and three column advertising cuts, one, two and three column scene cuts for newspaper use, reproductions of the lithograph posters, the lobby display cards and slides, and the music cue sheet.

Exhibitors Campaign Book SEP 10 1925

FOR

D. W. GRIFFITH'S "SALLY OF THE SAWDUST"

WITH CAROL DEMPSTER AND W. C. FIELDS

Released by United Artists Corporation

Circus Angles of this Griffith comedy drama Insure Certain and Big Box-office Results

No picture of the circus can fail to call to mind the side show, with its top-hatted barker and its array of freaks. What better lobby ballyhoo for a circus movie, then, than the side show ballyhoo?

Put up a neat platform near your box-office window, large enough to accommodate a barker and several specimens of freaks—if your theatre is large enough. If it is a small theatre, the glib-tongued spieler in costume will help carry out the illusion with good results.

Have your barker announce "The Greatest Show on Earth Inside—Step Right Up and Buy Your Tickets."

Bring out your Fat Woman, your Human Stringbean, the Snake Charmer, and others to draw the crowd.

For music a Chinese horn playing shrill Oriental airs will do. The side show is bound to draw a crowd. For the small house, the smooth-tongued barker will cause them to tarry and follow the speaker's prompting to the ticket window.

The side show idea can be carried right on into your theatre, to serve a double purpose as a prologue. A clever side show prologue will do much to put the house into just the right mood for such a lavish circus spectacle as D. W. Griffith's new production, and the biggest box-office attraction of the year, "Sally of the Sawdust."

This Will Bring Big Returns

A newspaper tie-up which carries with it the human interest appeal which any newspaper editor will appreciate—can be worked with an orphan or crippled inmate of a public institution.

During the run of "Sally of the Sawdust," arrange with a newspaper to have one of the "sob-sisters" take out one of these poor children and give it "the most wonderful day of its life."

For that day, treat the child as though it were the child of a millionaire. Lunch at a big hotel, a limousine to the film theatre where "Sally of the Sawdust" is showing, a big box of candy, ice cream soda, and dinner before returning it to its institution.

The reactions of the child to its various experiences, and the imagination of the reporter in picturing the sudden plunge of the child of poverty into the luxury of wealth would make an article which any newspaper would be glad to use and illustrate profusely with photographs.

Let the whole matter be treated and conducted as though inspired entirely by the newspaper with which you tie up. The expense of the day would be nominal and would be well compensated for by the type of publicity to be obtained.

Text of speech for use by "Barker" Near Box-office

"Step right up, ladies and gentlemen—step right up here for the big show. Gaze upon the wonders of the world—the sight of a life time.

"Gather in close. Gather in close. Look. Look. Look.

"See what we have here.

"The wonders of the world—each one an inspiration and each one an education.

"Now, ladies and gentlemen, why, you may ask, and I calling your attention to the show inside the big tent today. Because if you miss this show, you miss the chance of a lifetime—the greatest show on earth.

"Imagine Ringling Brothers, Barnum and Bailey, Sells-Floto, Al. G. Barnes and the Hagenbeck shows all rolled into one and you will begin to appreciate the stupendous aggregation of world-famous performers gathered together on the inside by D. W. Griffith—the greatest show-man in the world.

"Step inside and you will see W. C. Fields, the funny man of the Ziegfeld 'Follies.' Imagine this man, whose salary alone is equal to the whole payroll of the average travelling show—imagine him just one of the world famous clowns, acrobats, bare-back riders and death-defiers you will see on the inside.

"Step right in and see Carol Dempster, as beautiful and talented a dramatic actress as ever appeared on the screen,—giving the greatest portrayal of her career as a D. W. Griffith star.

"Step right in and be amazed, thrilled, shocked, see a story that will make you cry one second and laugh the next—a story that is faster and finer than any three-ringed circus that ever teased your eyes.

"See the greatest circus story ever filmed, presented as it can only be presented by that great show man—David Wark Griffith—the man who made the 'Birth of a Nation,' 'Intolerance,' 'Way Down East' and other colossal film features.

"You can't afford to miss this show, folks. The show is starting right away.

"Step right up to the box-office there, folks, and buy your tickets. The show is starting right away, I say. Get in line and buy your tickets. Hurry. Hurry. Hurry. Hurry."

A D. W. Griffith Letter and Signature

Catchy Throw-Away Idea

Another catchy throw-away could be gotten up with the head of a laughing clown on one side and a beautiful circus girl at the other, the hands of each pointing to the following wording:

D. W. Griffith
presents

"SALLY OF THE SAWDUST"

With W. C. FIELDS and CAROL DEMPSTER

The Greatest Show on Earth

GIGANTIC—Production—Thrills—Laughs—Tears—

Acres of Breath-taking Acts

STUPENDOUS—Effects—Death-Defying Performers—

Trained Animals—Clowns—Acrobats

MARVELOUS—Feats of Strength—Daring—Skill—

Courage—Mimicry

AMAZING—Situations—Dramatic Climaxes—Suspense—

Fast Action—Breathless Surprises

UNEQUALLED—Filmization of a Circus Story—Presented as

Only a D. W. Griffith Can Present a Film Drama.

THE GREATEST SHOW ON EARTH AT THE STRAND

Commencing

For the Matinee Trade

If you want business during matinees here is the way to play to the kids:

Have a "free lemonade" or orangeade matinee. Have the ushers distribute soft drinks free to the kids, and even to grown-ups if you consider the expense justified.

You can further carry out this idea by arranging with some concern making candy, salted peanuts or popcorn to distribute samples to your patrons.

Local exhibitors or their press agents can easily find a wholesaler or manufacturer willing to supply the goodies free in return for the personal advertising.

In case the concern is introducing a new product or advertising its products it might be possible to induce the concern to mention the free distribution of its product in your theatre during the showing of "Sally of the Sawdust."

Here's an idea for a throw-away or an ad; that will catch the eye through cunning use of small and large type:

"If P. T. BARNUM

Could see D. W. Griffith's circus film

"SALLY OF THE SAWDUST"

He would call it

The Greatest Show on Earth

This week at the STRAND"

Lobby Ballyhoos

A lobby ballyhoo that will cause every passerby to stop and look is the old "shell game" of former circus days.

Get a man who can keep the public guessing under which of the three shells he hides the little pea, and passersby will stop to watch and play the fascinating game with him.

At the same time he manipulates his shells, your mountebank can keep up a running fire comment on the wonderful circus show to be seen on the inside. A circus entrance decoration of the lobby will help put this over.

Two other attention-getters which give your lobby a circus atmosphere are a contortionist or juggler dressed in tights. As a part of his act, the juggler could balance a sign on his nose announcing the show.

Another ballyhoo appropriate for this circus picture is the "Rube and Mirandy," farmer and wife, just come to town in their old-fashioned garb and carrying a carpet bag. Let them wander up and down the street within the radius of your block, stopping passersby to ask:

"I say, stranger could you tell me where I can find the Theatre. I understand that D. W. Griffith's circus picture, 'Sally of the Sawdust' is playing at the this week, and we came all the way from (Name of a farm that is referred to in your town as a local jest), just to see it. It's wonderful the things the movies are doin' now-days ain't it, stranger. Just think of a three-ring circus in the movies, now."

The rube could then reach in his carpet bag, take out a handbill and hand it to the one he has accosted, or he can just pass on to the next without this.

A D. W. Griffith Letter

Exhibitors! Here is a personal letter to you from D. W. Griffith which you use as an exploitation feature in showing "Sally of the Sawdust."

This is the first letter of its kind the directing genius has penned. It was seized upon by that astute showman, Joe Plunkett, in exploiting this film during its run at the Mark Strand, New York.

We would suggest the use of this letter in your various advertising mediums, posters, throw-aways, slides, etc.

Let the public know you have an exceptionally gripping story, featured by the performances of such superb artists as W. C. Fields, world-famed comedian, now star of Ziegfeld's "Follies," and Carol Dempster, one of the screen's biggest favorites. Let them know, too, that its producer-director, David Wark Griffith, considers it his most entertaining picture.

Following is a letter from Mr. Griffith, which you, Mr. Exhibitor, can use as you see fit:

My Dear Mr. (Insert name),

Thank you for your compliment in selecting our picture, "Sally of the Sawdust" as the feature of your Theatre the week of

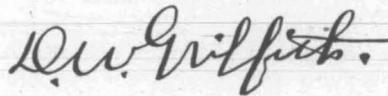
We understand that National critics, seeing it at trial showings, have nominated it among the six best pictures. This vigorous and pleasant picture, with excellent acting by Miss Carol Dempster and splendid comedy by Mr. W. C. Fields, is freighted with laughter, and is not without pathos and suspense. It has been called our most entertaining picture.

Sincerely,

Griffith's signature will be in the press book on "Sally of the Sawdust," from which you have a cut made to be used with this letter.

Take advantage of this! Play it as a personal letter!

D. W. Griffith Signature



Mats on this Griffith signature can be obtained from United Artists Exchanges.
Price 5 cents.

Contests

An essay contest for school children in conjunction with your local newspaper could be arranged. Award a prize of tickets for the best account of a visit to a circus.

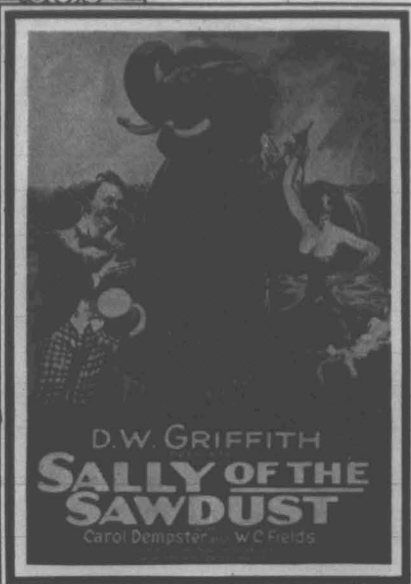
Another theme would be on the child's idea of which act in a circus requires the greatest courage, pointing out that some of the seemingly most daring, such as looping the loop, are really the application of scientific principles which work out mechanically and are not dependent for safety solely on the skill of the performer.

Another subject could be on the lesson to be learned from watching the wild animals doing their tricks at the command of the trainer—the lesson of patience, perseverance, of man's mastery over the wild forces of nature.

If your theatre is given to "Amateur Nights," or if you want a contest partaking of the spirit of a circus prologue, particularly for the neighborhood theatre, stage an acrobatic contest.

Get in touch with your Y. M. C. A., athletic club, etc., and inform them that you are staging such a contest and are offering a prize for the winning performer.

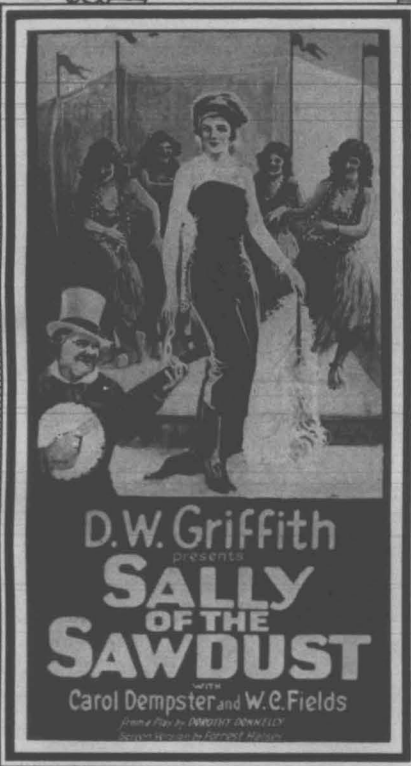
POSTERS



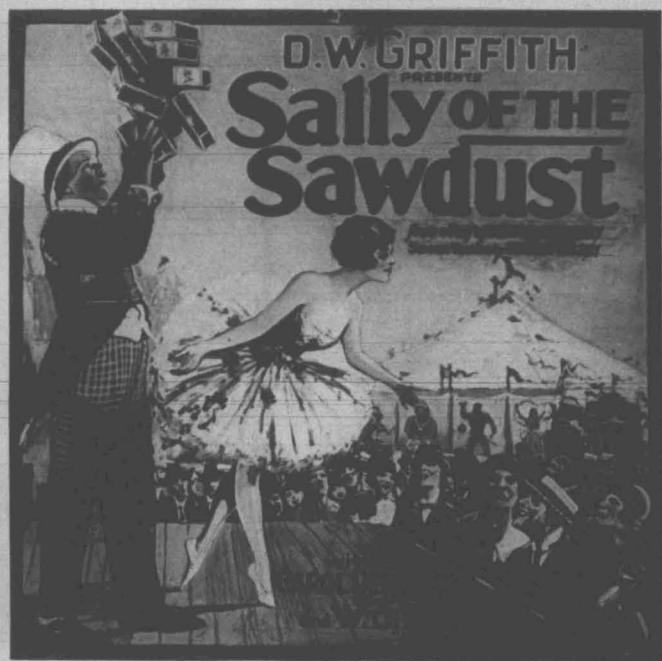
ONE SHEET N°1.



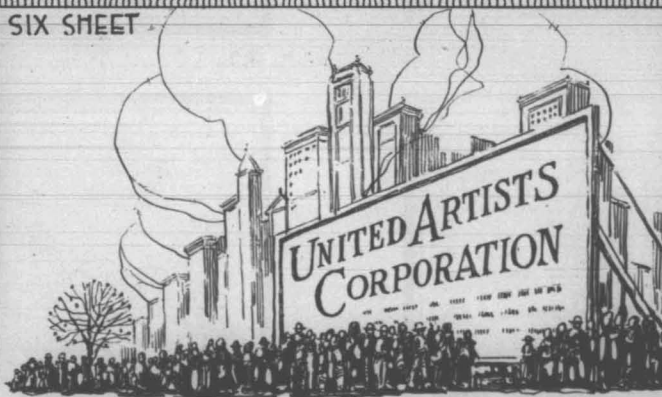
ONE SHEET N°2.



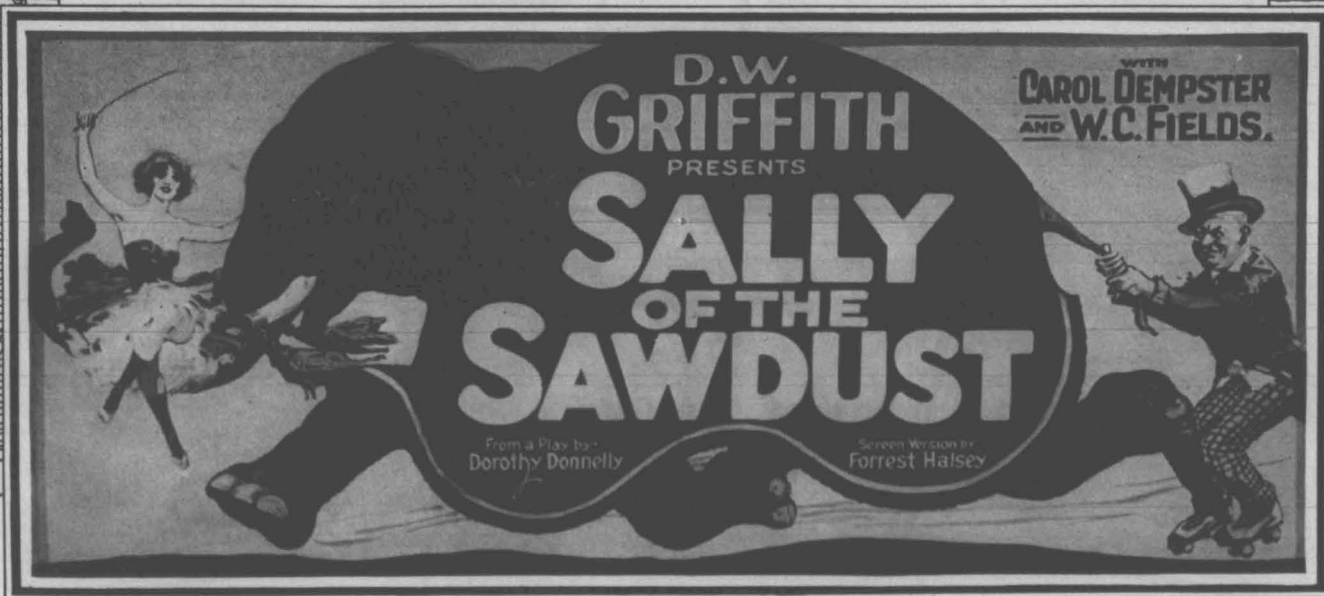
THREE SHEET N°1



SIX SHEET



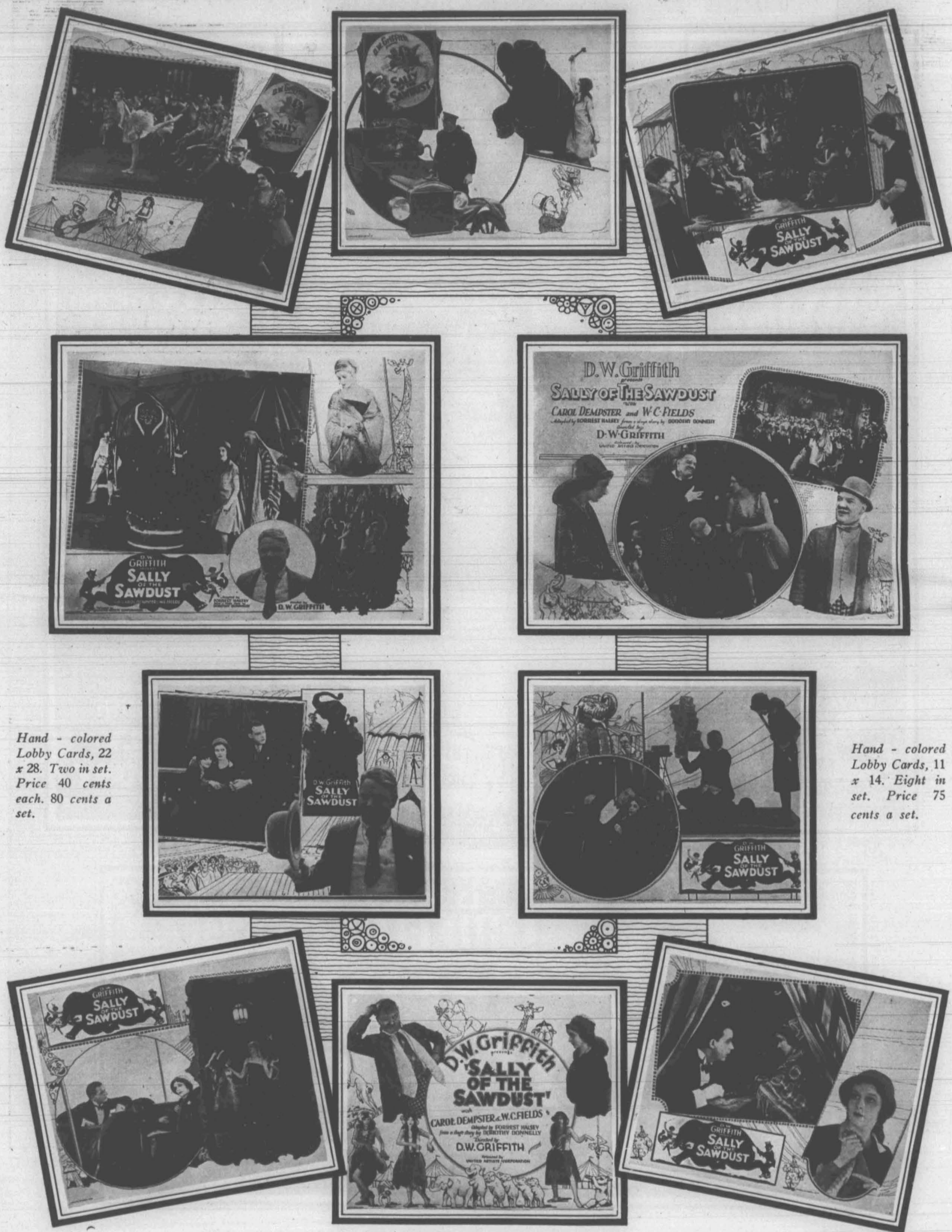
THREE SHEET N°2



24 SHEET

Posters—One Sheet, 12 cents; Three Sheet, 36 cents; Six Sheet, 72 cents; 24 Sheet, \$2.00.

Hand Colored Lobby Display That Is Attractive



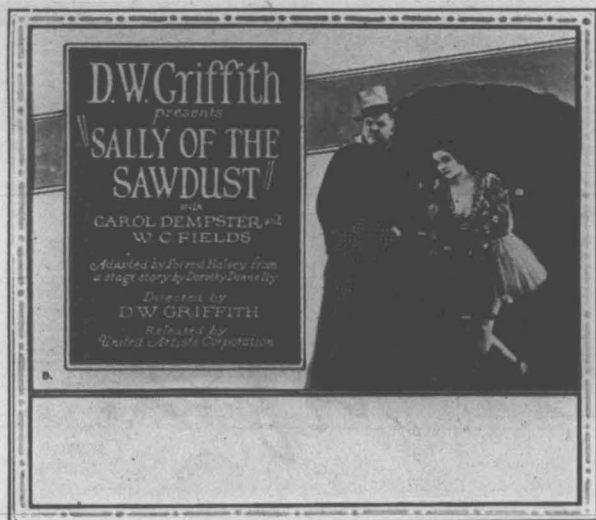
Hand - colored
Lobby Cards, 22
x 28. Two in set.
Price 40 cents
each. 80 cents a
set.

Hand - colored
Lobby Cards, 11
x 14. Eight in
set. Price 75
cents a set.

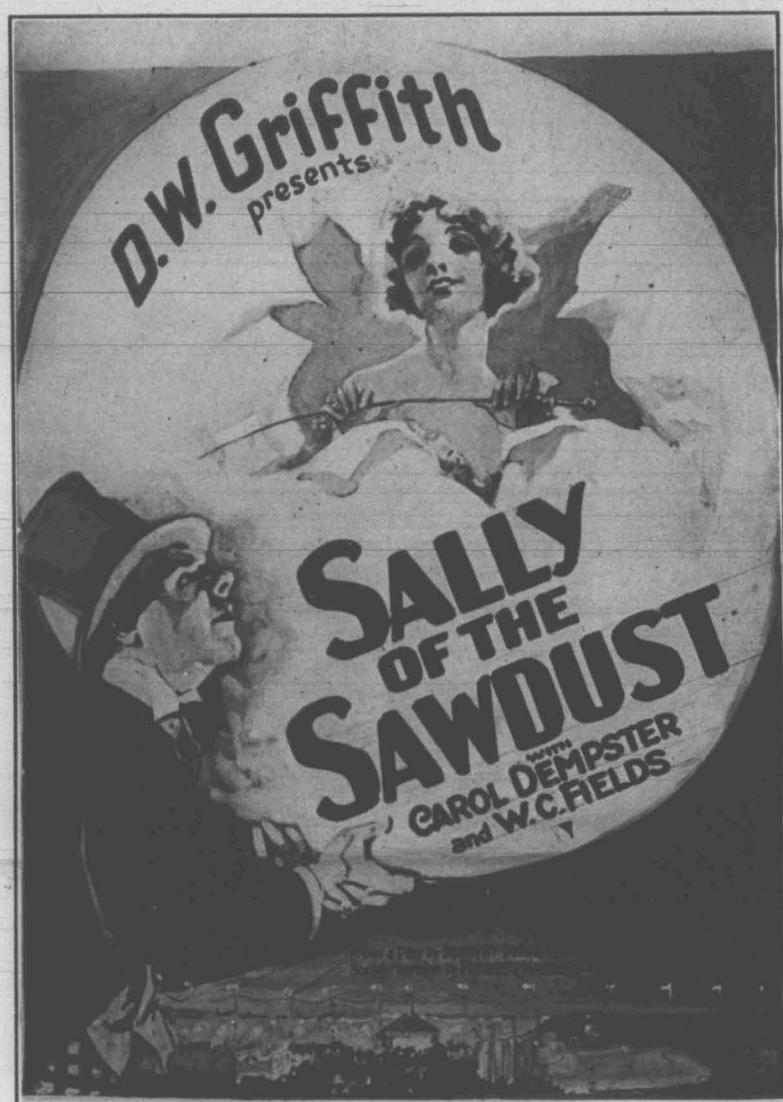
Colored Window Card, Slides and Trailer



Slide No. 1—Price 15 cents.



Slide No. 2—Price 15 cents.



Special Window Card—Price 10 cents.

Trailers on D. W. Griffith's "Sally of the Sawdust" can be ordered by exhibitors direct from National Screen Service, Inc., No. 126 West 46th Street, New York City; No. 845 South Wabash Avenue, Chicago, or No. 917 S. Olive Street, Los Angeles.

Star Scene Cuts For Your Publicity Stories



CAROL DEMPSTER in D.W.GRIFFITH'S
"SALLY OF THE SAWDUST"

ZZ-1 — One Column Scene Cut
(coarse) for newspaper use. Price
30 cents. Mats 5 cents.



W.C.FIELD'S in D.W.GRIFFITH'S
"SALLY OF THE SAWDUST"

ZZ-2 — One Column Scene Cut
(coarse) for newspaper use. Price
30 cents. Mats 5 cents.



CAROL DEMPSTER in D.W.GRIFFITH'S "SALLY OF THE SAWDUST"

ZZ-3—Two Column Scene Cut (coarse) for Newspaper Use. Price 50
cents. Mats 10 cents.

D.W. Griffith.

D.W. Griffith.

Mats on these D. W. Griffith Signature cuts can be obtained from local
exchanges. Price 5 cents each.

Two and Three Column Scene Cuts for Newspapers



CAROL DEMPSTER and W.C. FIELDS in
D.W. GRIFFITH'S "SALLY OF THE SAWDUST"

ZZ-4—Two Column Scene Cut (coarse) for Newspaper Use. Price 50 cents. Mats 10 cents



CAROL DEMPSTER in D.W. GRIFFITH'S "SALLY OF THE SAWDUST"

ZZ-5—Three Column Scene Cut (coarse) for Newspaper Use. Price 75 cents. Mats 20 cents.

Special Publicity Mats for Newspaper Campaign



Carol Dempster as Sally in D. W. Griffith's forthcoming new screen feature, "Sally of the Sawdust," a circus story scheduled for early fall release through United Artists Corporation. Those who have seen the rush prints declare this picture represents the great director at his best—A.

Special Publicity—One Column Cut for Newspaper Use. Price 30 cents. Mats 5 cents. Order by Letter A.



W. C. Fields, widely known Broadway star, as Prof. Eustace McGargle, ex-circus faker, in D. W. Griffith's forthcoming screen play, "Sally of the Sawdust," a circus story scheduled for early fall release through United Artists Corporation. The film is declared by experts and competent critics to represent the best work of Mr. Griffith, directorial genius.—B.

Special Publicity—One Column Cut for Newspaper Use. Price 30 cents. Mats 5 cents. Order by Letter B.



Carol Dempster as Sally in "Sally of the Sawdust," D. W. Griffith's forthcoming screen feature scheduled for early fall release through United Artists Corporation. The film deals with life in the circus. Experts declare it to represent the best work of Griffith, great directorial genius.—C.

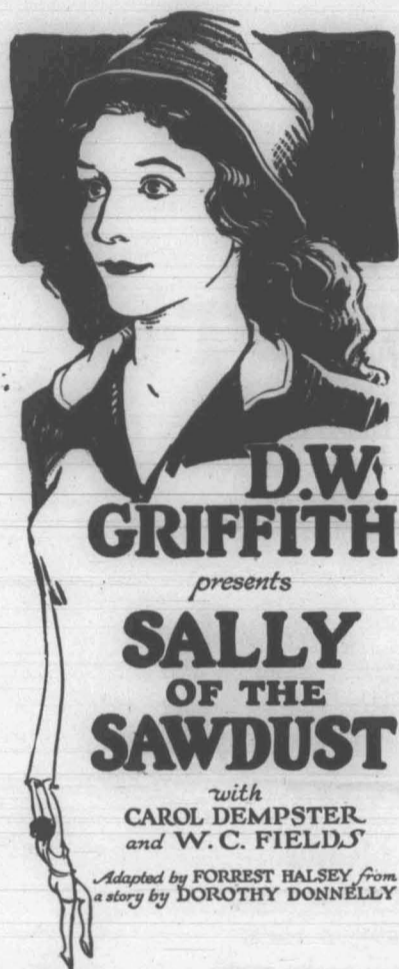
Special Publicity—One Column Cut for Newspaper Use. Price 30 cents. Mats 5 cents. Order by Letter C.



D. W. Griffith, master director and independent producer, directing a scene in his forthcoming new screen feature, "Sally of the Sawdust." In the scene are Carol Dempster, who has the leading feminine role of Sally, and W. C. Fields, well known Broadway star, who has the role of Prof. Eustace McGargle, ex-circus faker, realtor and promoter. The film is said by competent critics and experts to represent the great director at his very best. The picture is scheduled for early fall release through United Artists Corporation.—D.

Special Publicity—Three Column Cut for Newspaper Use. Price 75 cents. Mats 20 cents. Order by Letter D.

One Column Newspaper Ads That Will Get Business



D.W. GRIFFITH
presents
SALLY OF THE SAWDUST

with
CAROL DEMPSTER
and **W. C. FIELDS**

*Adapted by FORREST HALSEY from
a story by DOROTHY DONNELLY*



Sally
Is lovable
laughable
careless
care-free.
Laugh and cry
with Sally.

ZZD-1—One Column Advertising Cut.
Price 30 cents. Mats 5 cent.



D.W. GRIFFITH
presents
SALLY OF THE SAWDUST

with
CAROL DEMPSTER
and **W. C. FIELDS**

*Adapted by FORREST HALSEY from
a story by DOROTHY DONNELLY*

Broadway's
Greatest comedian a
screen laugh - maker
whose antics and
jokes keep you in
roars in D.W. Griffith's
new Laugh Classic.
There is pathos, too,
in this story of a
circus girl's romance.

ZZD-2—One Column Advertising Cut.
Price 30 cents. Mats 5 cent.

Use of This Two Col. Ad. Will Help The Box-office

D.W. GRIFFITH

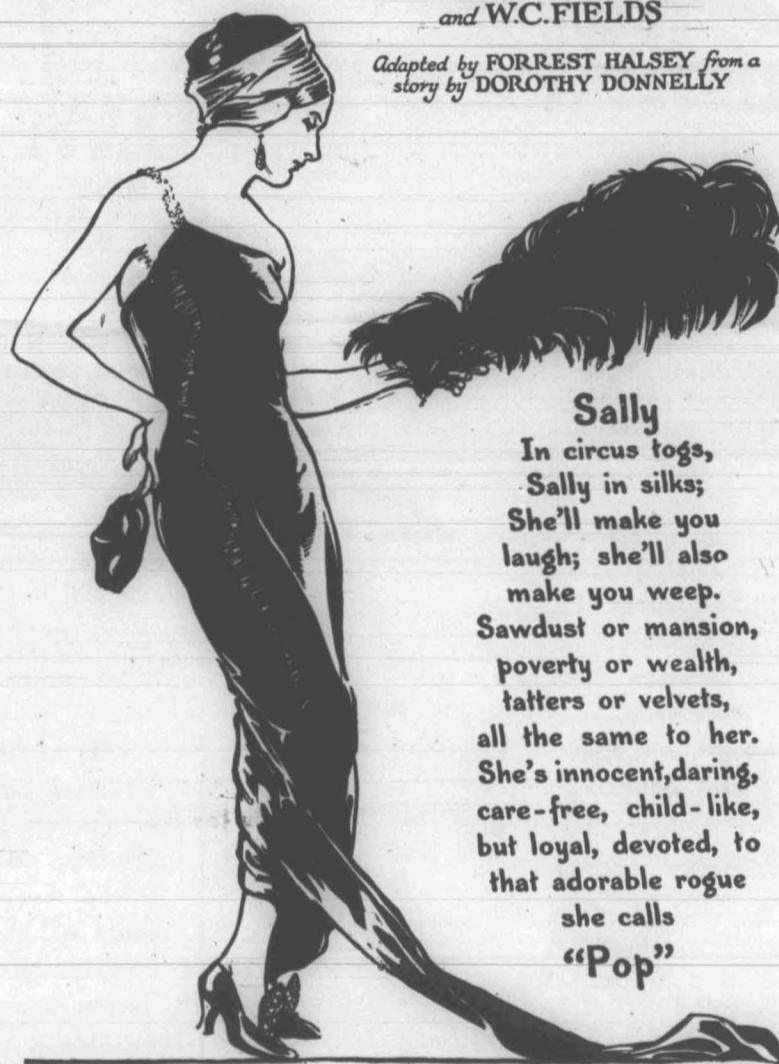
Presents

**SALLY
OF THE
SAWDUST**

with

**CAROL DEMPSTER
and W.C. FIELDS**

*Adapted by FORREST HALSEY from a
story by DOROTHY DONNELLY*

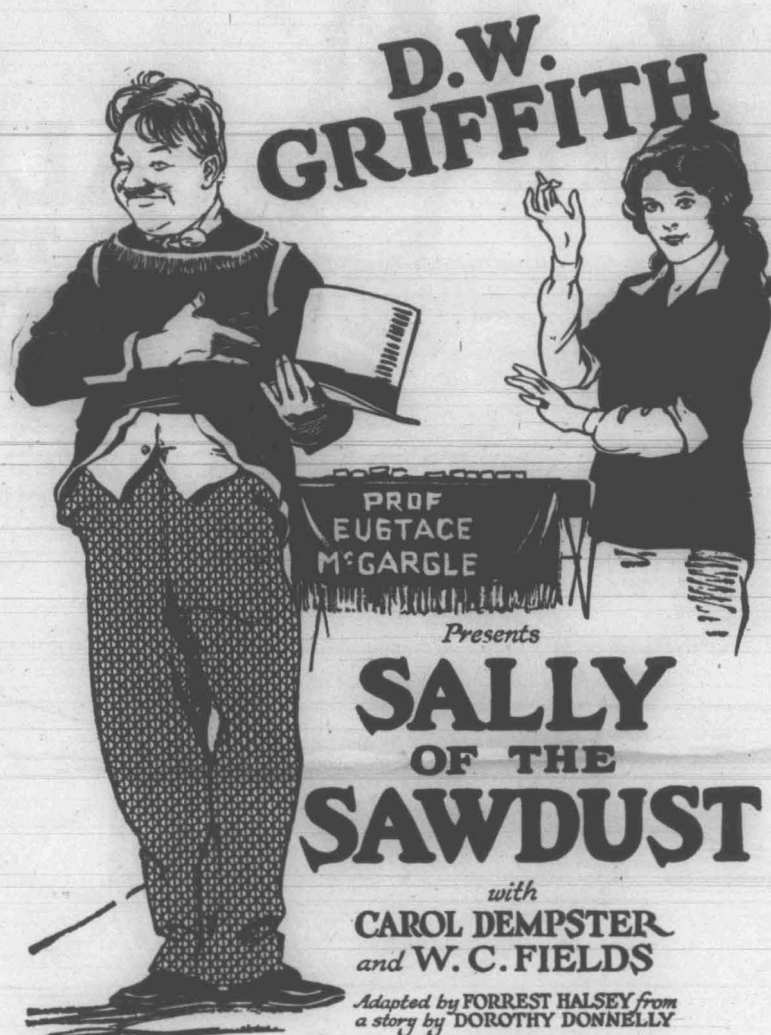


Sally

In circus togs,
Sally in silks;
She'll make you
laugh; she'll also
make you weep.
Sawdust or mansion,
poverty or wealth,
tatters or velvets,
all the same to her.
She's innocent, daring,
care-free, child-like,
but loyal, devoted, to
that adorable rogue
she calls
"Pop"

ZZD-3—Two Column Advertising Cut. Price 50 cents. Mats 10 cents.

A Two Col. Ad. That Will Attract Attention Anywhere



Sally and "Pop"

Adorable circus kid and lovable circus faker. They take you through the sawdust ring and juggle their way straight into your hearts. You will love them both - "Pop" for his careless handling of the truth; Sally for her whimsies, whether she's in spangles of the tent or satins of the rich. When they're up they're high up; when they're down, still see nothing but silver linings in the clouds.

A Laugh
Classic



ZZD-4—Two Column Advertising Cut. Price 50 cents. Mats 10 cents.

Use This For Your Big Ad Smash

**D.W.
GRIFFITH**

presents

**SALLY
OF THE
SAWDUST**

with
**CAROL DEMPSTER
and W.C. FIELDS**

Adapted by
FORREST HALSEY
from a story by
DOROTHY DONNELLY



Two Lovable Boneheads

Sally, dancing gaily in circus spangles, and Sally Weeping soft April tears through a rainbow smile; "Pop", the lovable faker, with his delightful roguery, his jugglery, his little card game and bootlegging.

Monkeyshines and Majesty

You'll laugh at their capers, antics and stunts, and you will weep at their trials and heartaches, but through it all, you'll marvel at their humanness.

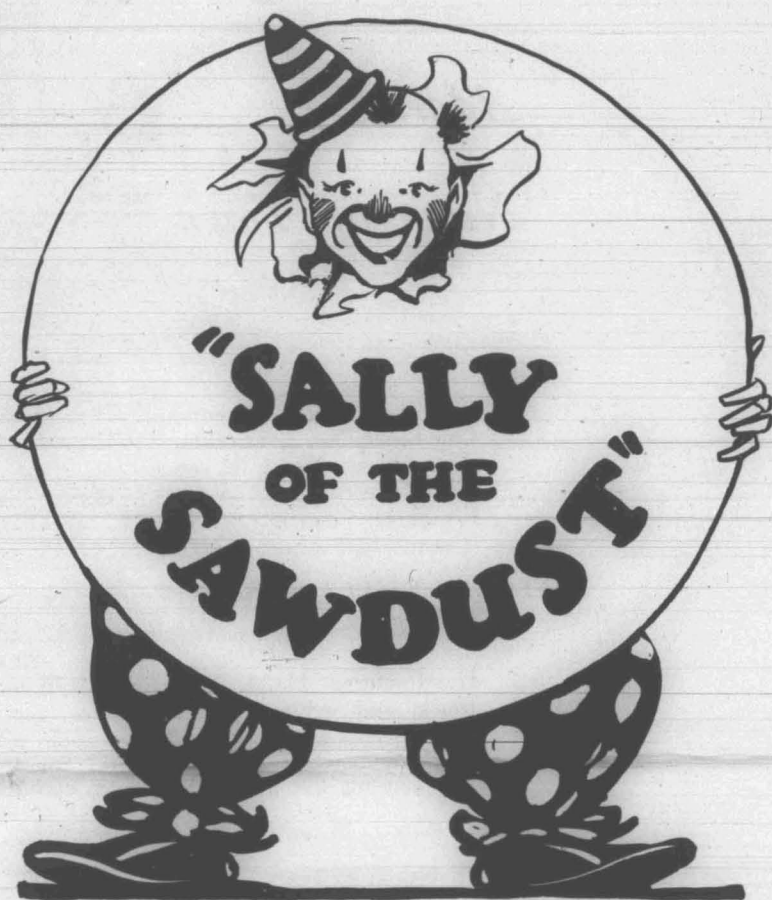


ZZD-5—Three Column Advertising Cut. Price 75 cents. Mats 20 cents.

One and Two Column Special Advertising Display Cuts



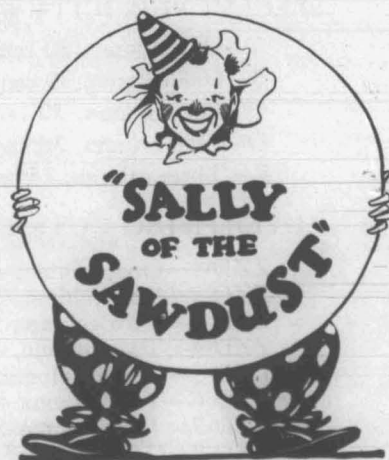
ZZD-6—Two Column Special Advertising Cut for Your Own Display. Price 50 cents. Mats 10 cents.



ZZD-7—Two Column Special Advertising Cut for Your Own Display. Price 50 cents. Mats 10 cents.



ZZD-8—One Column Special Advertising Cut. Price 30 cents. Mats 5 cents.



ZZD-9—One Column Special Advertising Cut. Price 30 cents. Mats 5 cents.

	How Many	Amount
POSTERS		
One Sheet, No. 1, 12 cents.....		
One Sheet, No. 2, 12 cents.....		
Three Sheet, No. 1, 36 cents.....		
Three Sheet, No. 2, 36 cents.....		
Six Sheet, 72 cents.....		
Twenty-four Sheet, \$2.00.....		
LOBBY DISPLAY PHOTOS		
Hand colored, 22x28 (two in set), 40 cents each....		
80 cents per set		
Hand colored, 11x14, (eight in set) 75 cents per set..		
Black and white squeegee photos for newspapers, (twenty-five in set) 10 cents each, \$2.50 a set...		
Black and white squeegee photos for lobby display, (twenty-five in a set) 10 cents each, \$2.50 a set..		
SLIDE No. 1, 15 cents.....		
SLIDE No. 2, 15 cents.....		
WINDOW CARDS, 10 cents each.....		
"SALLY OF THE SAWDUST" SCENE CUTS		MATS— How Many
ZZ-1—One column, 30 cents.....	
ZZ-2—One column, 30 cents.....	
ZZ-3—Two column, 50 cents.....	
ZZ-4—Two column, 50 cents.....	
ZZ-5—Three column, 75 cents.....	
SPECIAL PUBLICITY CUTS		
A—One column, 30 cents.
B—One column, 30 cents.
C—One column, 30 cents.....	
D—One column, 30 cents.....	
E—Three column, 75 cents. Mats 20 cents.....	
ADVERTISING CUTS, LINE DRAWINGS		
ZZD-1—One column, 30 cents.....	
ZZD-2—One column, 30 cents.....	
ZZD-3—Two column, 50 cents.....	
ZZD-4—Two column, 50 cents.....	
ZZD-5—Three column, 75 cents.....	
ZZD-6—Two column Special, 50 cents.....	
ZZD-7—Two column Special, 50 cents.....	
ZZD-8—One column Special, 30 cents.....	
ZZD-9—One column Special, 30 cents.....	
ZZD-10—Two column Special, 50 cents.....	
TOTAL
<i>Kindly remit full payment with accessory order.</i>		

Special Advertising Display Cut and Herald Announcement



D.W. GRIFFITH
Presents
"SALLY of the SAWDUST"
with
CAROL DEMPSTER and W.C. FIELDS
Adapted by Forrest Halsey from a story by Dorothy Donnelly

ZZD-10—Two Column Special Advertising Display Cut. Price 50 cents.
Mats 10 cents.

"SALLY" HERALDS

Beautifully colored, handsomely made and attractively printed heralds on D. W. Griffith's "Sally of the Sawdust" can be obtained by exhibitors only from

The LONGACRE PRESS, Inc.
427-431 WEST 42nd STREET
NEW YORK, N. Y.

The heralds Must Be Ordered Direct from Longacre Press. Do not order from United Artists Corporation Exchanges.

The prices are as follows;

1,000 to 5,000 at \$3.75 per M.
6,000 to 10,000 at \$3.50 per M.
11,000 and over at \$3.25 per M.
Dating extra at \$1.25 per M.

Send Money Order or New York Draft
Longacre Press will send parcel-post C.O.D charges col.

MUSICAL SYNOPSIS

FOR
"SALLY OF THE SAWDUST"

BY
JAMES C. BRADFORD

From the score prepared by Louis Silvers

No. Min. (T)itle or (D)escription

Tempo

Selections

MUSICAL PROGRAMME

1. 1 1/4	T	At Screening	3-4	Valse Tempo	A Kiss From You—Maffay
2. 1	T	I Told You	4-4	Moderato	When You and I Were Young Maggie
NOTE—Play as a violin solo.					
3. 1	D	Fields Enters Tent	4-4	Schottische Tempo	Dancing in the Barn—Turner
4. 1	T	Since My Husband	4-4	Andante	Melody—Friml
5. 3/4	D	Mrs. Foster at Trunk	3-4	Valse Lente	Memories—Van Alstyne
6. 1	T	Using the Name of	4-4	Schottische Tempo	Dancing in the Barn—Turner
7. 1 1/2	T	The Letter	4-4	Andante	Indian Summer—Herbert
8. 2 1/2	T	After Years	6-8	Tempo di Marcia	Capitol March—Rapee-Axt
9. 1	D	Three Rubes	4-4	Moderato	Dance of the Honeybees—Richmond
10. 1 1/2	D	Elephants in Ring	4-4	Tempo di Galop	Zip—Frey
11. 1	D	Fields Juggles	3-4	Tempo di Valse	Love Dreams—Golden
NOTE—Chord in F when Sally enters.					
12. 1 1/2	D	Sally Dances	4-4	Moderato-Jazz	Look Who's Here—Whitmer
13. 1	D	Sally and Man Struggle	4-4	Allegro Agitato	Mystery-Hurry—Berge
14. 1	T	McCargle Whom Sally	3-4	Moderato	Dramatic Andante—Rapee-Axt
15. 1 1/2	D	Crowd After Fields	2-4	Allegro	By the Stream—Rapee-Axt
16. 1 1/2	D	Fields and Two Rubes	4-4	Moderato	He's A Devil—Watterson
17. 1 1/2	D	Sally Gets Elephant	2-4	Allegro	Gaiety—Savino
18. 3/4	T	Wealth and Luxury	3-4	Valse Lente	Memories—Van Alstyne
19. 1 1/2	T	The Stranding	3-4	Tempo Valse	Forty-Five Minutes From Broadway—Cohan
20. 1 1/2	D	They Pick Up Bags	4-4	Moderato	So Long Mary—Cohan
21. 3/4	T	Footsore	2-4	Allegro	By the Stream—Rapee-Axt
22. 1 1/2	T	Rough Going	4-4	Moderato	Casey Jones—Newton
23. 1 1/2	D	Water Scene	4-4	Moderato	April Showers—Silvers
24. 1 1/2	T	Daughter We Have Arrived	4-4	Schottische Tempo	Dancing in the Barn—Turner
25. 1	T	Give Her a Little Coal	4-4	Allegro Moderato	Misterioso-Burlesque—Savino
26. 3/4	D	Foster's Home	4-4	Allegretto Capriccioso	La Coquette—Rapee-Axt
27. 1	D	Bakery Scene	4-4	Allegro Moderato	Misterioso-Burlesque—Savino
28. 3/4	D	Fields in Oven, Close Up	4-4	Allegro Moderato	There'll Be a Hot Time—Marks
NOTE—Play three choruses.					
29. 1 1/2	D	Sally Opens Oven Door	2-4	Andante con moto	Chanson Sans Paroles—Tschaiakowsky
30. 1 1/2	D	Carnival Scene	4-4	Moderato-Jazz	Want You—Lewis
31. 1 1/2	D	After Java	4-4	Schottische Tempo	Dancing in the Barn—Turner
32. 1 1/2	T	Sally Goes Walking	6-8	Moderato	Debutante—Rapee-Axt
33. 3/4	D	Close up of Tombstone	3-4	Valse Lente	Memories—Van Alstyne
34. 3/4	D	Fields and Constable	4-4	Moderato	Dance of the Honeybees—Richmond
35. 1 1/2	D	Sally and Children	6-8	Moderato	Debutante—Rapee-Axt
36. 1	D	Sally and Peyton Alone	3-4	Valse Lente	I'm Falling in Love With Someone—Herbert
37. 3/4	T	A Rich Young Man	2-4	Andantino	To a Wild Rose—MacDowell
38. 3/4	D	Foster and Lenox	4-4	Allegro	By the Stream—Rapee-Axt
39. 1 1/2	D	Sally and Fields	4-4	Capriccioso	La Coquette—Rapee-Axt
40. 3/4	T	What Did You Go There For	4-4	Schottische Tempo	Dancing in the Barn—Turner
41. 3/4	D	Carnival Scene	4-4	Moderato-Jazz	Molly—Klages
42. 1 1/2	T	The Lonely Mrs. Foster	4-4	Moderato	When You and I Were Young Maggie—Old Air
43. 1	D	Fields and Sally on Platform	3-4	Valse Tempo	A Kiss From You—Maffay
44. 1	D	Xylophone Solo	4-4	Moderato	Toddling—Rapee-Axt
45. 1 1/2	T	As the Carnival	3-4	Valse Lente	Oh How I Miss You To-Night—Davis (Violin Solo)
46. 2 3/4	D	Sally Stops Playing	3-4	Cantabile	Dramatic Andante No. 1—Rapee-Axt
47. 3/4	D	Lenox at Foster's Home	2-4	Allegro Moderato	By the Stream—Rapee-Axt
48. 1 1/2	T	They Said I Wasn't	3-4	Allegro Appassionato	Appassionato No. 2—Axt
49. 1 1/2	T	The Ball at Foster's Home	4-4	Moderato-Jazz	Look Who's Here—Whitmer
50. 3/4	D	Dancing Act Enters	4-4	Moderato-Jazz	I Want You—Lewis
51. 1 1/2	T	Miss Sally McCargle	3-4	Tempo di Valse	Love Dreams—Golden
52. 3/4	D	Posing Act	6-8	Moderato	Debutante—Rapee-Axt
53. 1 1/2	D	Sally and Peyton Alone	3-4	Allegro Appassionato	Appassionato No. 2—Axt
54. 3/4	T	And So	4-4	Allegretto Capriccioso	Merry Pranks—Rapee-Axt
55. 1	D	Mrs. Foster Enters	4-4	Moderato	When You and I Were Young Maggie—Old Air
56. 3/4	D	Mrs. Foster at Piano	3-4	Valse Lente	Memories—Van Alstyne
57. 1	D	Mrs. Foster Stops Playing	4-4	Moderato	When You and I Were Young—Old Air (Violin Solo)
58. 1 1/2	D	Judge Enters Room	2-4	Andantino	To a Wild Rose—MacDowell
59. 3/4	D	Fields Gambling Scene	4-4	Moderato	Dance of the Honeybees—Richmond
60. 1	T	Mr. Lenox Invests	4-4	Allegretto Capriccioso	Merry Pranks—Rapee-Axt
61. 2 1/2	T	Don't Pop, Please	6-8	Moderato	Emotional Agitato—Savino
62. 3/4	D	Sally in Station House	2-4	Andantino	To a Wild Rose—MacDowell
63. 1 1/2	D	Segue	4-4	Gavotte	Stephanie Gavotte—Czibulka
64. 1 1/2	D	Sheriff Telephone Judge	3-4	Allegro	Agitato a la Valse—Savino
65. 1 1/2	D	Fields on Truck	4-4	Grotesque	Pollywog's Frolic—Rapee-Axt
66. 1 1/2	T	Morning	4-4	Andante	Indian Summer—Herbert
67. 1	D	Fields and Gang	4-4	Grotesque	Pollywog's Frolic—Rapee-Axt
68. 1 1/2	D	Sally Being Conducted to Court	4-4	Andantino	To a Wild Rose—MacDowell
69. 1 1/2	D	Fields and Guard	4-4	Allegro Moderato	Misterioso-Burlesque—Savino
70. 3/4	D	Sheriff on Stand	3-4	Allegro Appassionato	Appassionato No. 2—Axt
71. 3/4	D	Fields Pursued	2-4	Allegro	Western Allegro—Rapee-Axt
NOTE—Play 1st strain three times.					
72. 1	D	Sally on Stand	6-8	Barcarolle	Cradle Song—MacDowell
73. 3/4	D	After T. If the Little Grandmother	4-4	Gavotte	Stephanie Gavotte—Czibulka
74. 3/4	D	Fields in Auto	2-4	Allegro	Western Allegro—Rapee-Axt
75. 1 1/2	D	Sally in Court	6-8	Barcarolle	Cradle Song—MacDowell
76. 3/4	D	Flash Back, Fields in Auto	2-4	Allegro	Western Allegro—Rapee-Axt
77. 1 1/2	D	Court Scene	4-4	Gavotte	Stephanie Gavotte—Czibulka
78. 1 1/2	D	Fields in Auto	2-4	Allegro	Western Allegro—Rapee-Axt
79. 3	D	Close up of Sally	4-4	Andante Tragico	Love Tragedy—Savino
80. 2 1/2	D	Sheriff Fires Gun	4-4	Allegro Agitato	Excitement—Breil
81. 1	D	Fields in Auto	6-8	Allegro Vivo	Emotional Agitato—Savino
82. 1 1/2	D	Sally on Stand	4-4	Allegro Agitato	Excitement—Breil
83. 1 1/2	D	Fields Goes Through Fence	3-4	Tempo di Valse	In My Merry Oldsmobile—Edwards
84. 1 1/2	D	Sally and Crowd	2-4	Allegro	Western Allegro—Rapee-Axt
85. 1 1/2	D	Sally in Court	4-4	Tragic Andante	Love Tragedy—Savino
86. 1 1/2	T	Her Mother Was Mary Foster	4-4	Agitato	Argument—Breil (start after introduction)
87. 1 1/2	D	Peyton Returns in Auto	3-4	Allegro Moderato	Dramatic Andante No. 1—Rapee-Axt
88. 3/4	D	Fields on Stand	4-4	Schottische Tempo	Dancing in the Barn—Turner
89. 1 1/2	T	Case Dismissed	2-4	Andantino	To a Wild Rose—MacDowell
90. 3/4	D	Fields Alone	3-4	Valse Lente	Memories—Van Alstyne
91. 1 1/2	D	Family Joins Sally and Fields	4-4	Schottische Tempo	Dancing in the Barn—Turner
92. 3/4	D	Automobile	3-4	Tempo di Valse	In My Merry Oldsmobile—Edwards

THE END.

The timing is based on a speed of 12 minutes per reel of 1,000 feet.

All selections may be procured from the Cameo Music Co., 114 West 44th Street, New York City.

Advance Publicity and Stories About Stars

CALL NEW GRIFFITH FILM SCREEN CLASSIC

**"Sally of the Sawdust" Ranked
With Famous Director's Great-
est Picture Productions**

A picture that will make a hundred million people laugh and sigh is the order D. W. Griffith gave himself when he produced "Sally of the Sawdust," his new classic of comedy which is being shown at the Theatre.

So perfectly did he fill the order that already this United Artists Corporation release is recognized by critics and competent experts as one of the great screen achievements, ranking in entertainment power with his historic "Birth of a Nation" and "Way Down East."

Laughter rules it throughout, ranging from smiling drolleries to the heartiest outbursts of ringing mirth.

And running amid the higher peaks of gaiety is a sympathetic story of lovable humans very much beset at times with the minor problems such as lack of money, a free for all circus fight, flight to richer harvests on a blind-baggage of a railroad car and other rueful troubles.

A circus waif and her guardian, as lovable a scalawag as ever picked a necessary pocket, are the principal characters, with love abounding and adventures galore.

Carol Dempster and W. C. Fields have made the parts historic among screen portrayals. Fields is new to the screen, but with long stage training that has led him to stardom in the famous Ziegfeld "Follies." The work of Miss Dempster is beyond anything she has realized in the past, bringing her to the circle of the really great screen actresses of the day.

The cast is rich in new faces and talent, including Alfred Lunt, headliner in Broadway successes; Glenn Anders, Effie Shannon, Erville Alderson and supporting company of many thousands. The resources of a circus with its menagerie and side-shows, a carnival, beautiful homes, have contributed a rich variety of scenes greater than Griffith has offered in any of his recent works.

The story is one of the most entertaining tales ever filmed, alive with joy and gaiety throughout, tinged with pathos but never for an instant heavy in its tread, and galloping to a close that is one of the happiest, most exciting and most satisfying scenes ever offered in pictures.

"Sally of the Sawdust" is one of Griffith's finest pictures, deserving to be ranked with his greatest.

FILM ACTRESS AS ELEPHANT TRAINER

**Carol Dempster Satisfies Long-
Standing Ambition in New
D. W. Griffith Picture**

When Carol Dempster, celebrated screen star, was a youngster she never missed a circus when it came to the old home town. She loved animals and, besides, admits she possessed a secret girlhood ambition to be a circus performer. She wanted to drive in a chariot race or to appear in a circus parade atop an elephant. Anything would suit her just as long as she was in the circus. Of course, as she grew older, she decided differently. But it remained for D. W. Griffith,

SCREEN COMEDIAN BARS SERIOUS ROLE

**W. C. Fields in "Sally of the
Sawdust" Wants to Keep
on Being Funny**

W. C. Fields, Broadway's funny man and comedian in the famous Ziegfeld "Follies," has no desire to become a Shakespearian actor. He wants to be a comedian all his life.

"I never want to play a serious part," said Fields as he finished a funny scene in "Sally of the Sawdust" D. W. Griffith's new United Artists Corporation release now showing at the Theatre. Fields appears as Prof. Eustace McGargle, which part he played for eleven months while the stage play from which the film was adapted was on Broadway, New York.

"Actors who try to change from funny to serious parts lose their stage effectiveness," said Fields. "It requires just as much talent to be a good comedian as it does an actor of serious parts. Funny stuff is a failure unless it is timed correctly. This all depends upon the actor. He must study his audience and learn if it thinks quickly as a unit. If it does then the funny gags can be pulled in rapid succession. But, if an audience is slow in thinking, then to pull gags quickly would mean that several would be lost."

This is Fields' first appearance in pictures in an important part. His only other appearance before the camera was in a minor part about two years ago.

"I haven't had much experience in pictures but I think they are wonderful," said Fields. "There are greater opportunities in pictures for the funny man than on the stage. In pictures he can use the whole world for his stage while in the theatre he has to be content with a couple of settings."

"Of course, I miss the laughter and applause. I don't say this egotistically. Of course, every actor likes applause. But, comedians depend upon it to aid them in timing their funny bits. Without applause or laughter, the comedian might be tempted to rush his funny lines and actions too quickly and the effect would be lost."

"I have worked for hundreds of directors during my stage career," said Fields, "but I never saw one as patient as Mr. Griffith. And the way he handles large scenes with hundreds of extras. If I could only act half as well as he directs I would be the greatest comedian of all time."

whose new comedy drama, "Sally of the Sawdust," a United Artists Corporation release coming next to the Theatre, to permit Carol to fulfill her childhood ambition. Miss Dempster plays the part of Sally McGargle. In the picture there is a big circus scene in which Miss Dempster is called upon to guide an elephant.

Well, did she guide the elephant? Just ask the trainer, he knows. According to him, Miss Dempster did everything from watering the animal to teaching him tricks which he performed before the camera.

"If you think an elephant doesn't drink much water, just try watering one," says Miss Dempster. "It was hard work, but I'm satisfied now. I've been a circus performer and an elephant trainer, something I wanted to be ever since I wore pig tails and saw my first circus."

W. C. FIELDS STARS IN GRIFFITH COMEDY

**Popular Laugh Maker Has Lead-
ing Male Role in "Sally of
the Sawdust"**

Since the time when D. W. Griffith made the first motion picture comedy, he has been preparing himself for the great comedy that is now produced under the title "Sally of the Sawdust," a United Artists Corporation release, coming to the Theatre

When Mr. Griffith made the first comedy, called "The Curtain Pole," it was roundly denounced as an unwise investment by the financial advisers of the company.

Their answer was an immediate success and great profits, and there was launched into films a new type of picture that has ever prospered.

Incidentally, one Mack Sennet, an unknown chorus boy, was employed in that first comedy picture, and then got the idea which later developed into his rich success as a maker of comedies.

Since that first comedy, Mr. Griffith has gone far from the fields of laughter with his great dramas and spectacles such as "The Birth of a Nation," "Way Down East," etc., but has long waited for a comedy story suitable to the talent available.

He found it in a stage success by Dorothy Donnelly and employed W. C. Fields, creator of the stage role, to play in the filming. Fields is now star comedian of the Ziegfeld "Follies." With Carol Dempster developing into a supreme pantomimist, Mr. Griffith had found his perfect cast for a great comedy and the result is "Sally of the Sawdust" which has been acclaimed as one of the greatest entertainments ever given to the screen.

PAYS GREAT TRIBUTE TO CAROL DEMPSTER

**Leading Film Executive Praises
Performance in Griffith's
"Sally of the Sawdust"**

One of the highest tributes ever given to a screen player has been won by Carol Dempster, the star in D. W. Griffith's great comedy, "Sally of the Sawdust," a United Artists Corporation release, which is proving the laughing triumph of the season.

It was given her by probably the most powerful film executive in the world, who said:

"I have been moved to laughter, tears, and laughter again, by only two women players in the films. The first time it was by Mary Pickford in 'Stella Maris' which I thought the greatest performance a woman star ever had given in emotional variety, realism and intensity."

"But Carol Dempster has stirred me even more in 'Sally of the Sawdust.' I consider her performance a great gift to the screen; a performance that will prove one of the big moments in all screen history; a real challenge to any of the arts in its moving perfection. Everyone who loves great acting must see this performance."

"Sally of the Sawdust" comes to the Theatre next for an indefinite run.

A NEW "D. W." SEEN IN GRIFFITH MOVIE

**A Griffith Refreshed and Refresh-
ing in "Sally of the Saw-
dust," Comedy Drama**

Something to entertain everyone is the goal D. W. Griffith set for himself and more than achieved in his newest picture, "Sally of the Sawdust," a United Artists Corporation release, now showing at the Theatre, if the verdict of critics everywhere can be accepted.

Throughout it is gay with laughter, merry with the most charming drolleries, full of quips and cut-ups, yet always hastening with a story of pathetic warmth to a finish that is as exciting as anything that has been captured by dramatists in many months.

Griffith is supreme in his portrayal on the screen of real life, and in none of his greatest productions has he surpassed "Sally of the Sawdust" in creating vivid

It is a refreshed and delightful Griffith that has brought Sally McGargle and her disarming rogue of a father, the great Prof. Eustace McGargle, to the screen. These parts are etched with highest art by Carol Dempster and W. C. Fields. The latter is the star of the famous Ziegfeld "Follies," the reigning sensation among stage comedians, and in this picture has proven his comedy as suitable for the screen.

Also from the stage, Griffith has enlisted Alfred Lunt, Glenn Anders and Effie Shannon. They are but central characters in the action which includes more than four thousand people, a circus with its menagerie, a carnival in full activity, tableaux, dances, splendid homes and scenes of uproarious adventure.

This picture ranks with the very greatest of Griffith's efforts, and never has he done anything more interesting.

GRIFFITH PRAISES ELEPHANT ACTRESS

**Calls "Lucy" in "Sally of the
Sawdust" a Most Marvelous
Creature**

A number of animals were used by D. W. Griffith in the filming of the circus scenes in "Sally of the Sawdust," his latest screen feature now showing at the Theatre under a United Artists Corporation release. Included among them was one Lucy, an elephant described by "D. W." as "the most marvelous creature I have ever met."

"I had much less trouble with Lucy than with most extras!" laughed the director, and went on to tell of the accomplishments of the versatile Carol Dempster, who plays the name part in the new picture, as an elephant trainer. Carol, it seems, got along so well with the huge animal that it did things for her which ordinarily would have required six weeks' training by an experienced elephant handler.

In fact, in one scene, after doing some remarkable stunts, Lucy put in a bit of action which wasn't written into the script. She lifted Miss Dempster to her shoulder and then stroked the star's arm with her trunk, a spontaneous sign of affection not often displayed."

Publicity for Advance or During the Run

PET CHARACTERS OF MOVIE MAKERS

D. W. Griffith's Favorites Are the Chief Ones in "Sally of the Sawdust"

Everyone who creates personalities, either in literature, art, stage or screen, has his favorite characters. To him, these creations of his brain breathe and live and are his companions in his thoughts.

It might be supposed that anyone who has created as many outstanding characters on the screen as has D. W. Griffith would have a soft spot in his heart for one of the heroes or heroines of one of his early successes.

There is, for instance, the appealing character of Brown Eyes in his first great production, "Intolerance," and the two sisters in "Orphans of the Storm." No one will forget the principal characters in that perennial favorite, "The Birth of a Nation," or the dramatic figure of Anna Moore in "Way Down East." The Boy and The Girl in "Broken Blossoms" were two of the most compelling characters ever seen on the screen, and other memorable people moved through "Dream Street," "Hearts of the World" and "Isn't Life Wonderful?"

With such a collection of notables to choose from, one would excuse Mr. Griffith if he found some difficulty in picking a favorite. But as matter of fact, no excuses are necessary, for there was no difficulty about it at all. The famous director passed them all up in favor of two characters who are destined to make screen history when his new picture, "Sally of the Sawdust," is shown throughout the country.

"Prof. Eustace McGargle," the soft-hearted card-sharp, and "Sally," the little waif to whom he is a sort of demigod, are the most interesting and original characters I've ever worked on and with," said Mr. Griffith when the subject was being discussed following a private showing of the new film, which comes next to the Theatre.

"These two people hit me so hard that I couldn't get away from them, even after the picture was finished. There is about them a certain indefinable wistful-comic-tragic note which makes them vividly human. You laugh with genuine enthusiasm at the cheerful absurdities of W. C. Fields as McGargle, but even while you're laughing you are sympathizing with him and understanding the pathos and even tragedy of his situation."

The director also gives the highest praise to Miss Dempster, who plays the role of "Sally." That she entered into the spirit of the part and really lived in her character, Mr. Griffith thinks is greatly to her credit.

"Miss Dempster received splendid notices on her work in 'Isn't Life Wonderful?'" said Mr. Griffith, "and it was a big job for her to forget about 'art' in the 'art-y' sense of the word and play a role which was about as dignified as one of the old slapstick comedies. But Miss Dempster and I have the same ideas about making characters human—getting under their skins, so to speak. I'm never happy in making a picture unless I actually know the people in the story. Together Miss Dempster and I study the character she is to play—study it and actually rehearse the scenes several weeks in advance of the turning of a camera crank. Then when we start to make the picture, we aren't just telling a story—we're really living it."

BEST SCREEN STARS YOUNG, SAYS GRIFFITH

Cites Carol Dempster in "Sally of the Sawdust" as Striking Example

"The greatest screen actresses are the youthful ones who have learned to act," says D. W. Griffith, commenting on the astounding success won by Carol Dempster in his latest success, "Sally of the Sawdust," a United Artists Corporation release. This picture, declared by national critics as one of the six best of the year, is now playing at the Theatre, and is recognized as the most entertaining work Griffith has done in years.

"The ideal screen actress would be a girl who began steady training for film work at the age of twelve. By the time she was sixteen, she would then be thoroughly grounded in screen technique, that is in timing her actions and expressions so they would most fully reveal her intent."

"The difficulties of such a training are obvious. No one producer could afford the expense of such schooling. That is because the public is not interested in children of twelve, thirteen, fourteen and fifteen years. They represent nothing vital in artistic or real life. They have lost the candor, the naturalness, the lack of self-consciousness, typical of youth, and they have not realized maturity where social problems of life approach them."

"With the screen as yet unable to appeal to special audiences, the players must appeal to the elemental interests that attract all. Youth can do this better than age."

"For instance, in our picture, 'Sally of the Sawdust,' Miss Dempster has reached a very high standard of true screen appeal. This young woman is just past the twenty mark. Yet she has had five years of continuous training. She now has control of her abilities with promise of really mastering screen acting very quickly. She has, I believe, as much promise as any player in the films, because she has learned her trade while young."

"The reason young players have advantages over older ones can be illustrated in 'Sally of the Sawdust' where Miss Dempster, alarmed by the failure of her old 'Pop' to arrive to help her, escapes from the courtroom by climbing the high window ledge, transfers to a nearby tree, descends from limb to limb, then flees, interrupting her flight to scale a tool shed for hiding and so on."

"Such action is true screen material. Yet it is action suitable only to youth. Motion pictures in their broad appeal must be active. And it is the young who are active. They are naturally active, and that is the most delightful and interesting activity there is."

"Miss Dempster's portrayal of the circus waif Sally McGargle has been advanced by critics as the most appealing character that has appeared in the films in years. It is loyal, dauntless, audacious youth, perfectly natural in its activities, and from that standard, unquestionably is one of the great characters that have come to the screen."

ALFRED LUNT SEEN IN GRIFFITH FILM

Creator of "Clarence" Title Role Appears in "Sally of the Sawdust," Comedy Drama

An engagement with the famous Castle Square Theatre stock company in Boston, the theatrical cradle from which have issued numerous stage celebrities, won Alfred Lunt from his original plan of attending Harvard University and started him on his career as an actor. Lunt, who will be seen in support of Carol Dempster in D. W. Griffith's latest production, "Sally of the Sawdust," a United Artists Corporation release coming next to the Theatre, was born and educated in Milwaukee. He chose the institution of learning at Cambridge for the pursuit of higher education, but a youthful longing for a stage career made him abandon books for more glamorous surroundings.

After two years of thorough training with the stock company he was given leading roles opposite recognized stage stars, among them Margaret Anglin, Laura Hope Crews and Mrs. Langtry. Booth Tarkington saw Lunt playing in support of Alexandra Carlisle in "The Country Cousin," a stage success a few seasons back, and decided to write a play which would give the actor a better opportunity to display his talents. This play was "Clarence" and in the title role Lunt made his first outstanding success. The piece had a protracted run on Broadway and on the road, and was later made into a picture with Wallace Reid in Lunt's role.

Later he supported Billie Burke in "The Intimate Strangers." Glenn Hunter and Frances Howard, both of whom have since made their mark on the silver sheet, were in the supporting cast of that play. Then followed "Banco," and while Lunt was playing in "Banco," he was signed to a contract to play featured parts in films. He made three pictures: "Backbone," "The Ragged Edge" and "Second Youth." However, he did not forsake his first love—the legitimate theatre. After a limited engagement in the ill-fated stage production, "Robert E. Lee," Lunt went into "Outward Bound," and scored a distinct triumph in this successful spirit play.

When this play closed after a long run, Lunt went abroad to see Molnar, the Hungarian playwright, about a play for his next stage appearance. He returned to open in the Theatre Guild's production of "The Guardsman." His wife, Lynn Fontanne, had the leading role opposite Lunt in this Molnar play. Heading the cast of "Sally of the Sawdust," in which Lunt essays his fourth motion picture part, are Carol Dempster and W. C. Fields, with Glenn Anders, Effie Shannon, Florence Fair and Marie Shotwell in supporting roles.

Score another success for screen acting over work on the speaking stage, recently found W. C. Fields, who is featured with Carol Dempster in D. W. Griffith's latest film production for United Artists Corporation release, "Sally of the Sawdust," now showing at the Theatre.

Mr. Griffith invited Fields to view the daily rushes—prints of the scenes filmed the day before—in the projection room at the Paramount Long Island studio

CONCEALED TRAGEDY GRIFFITH FILM BASIS

Sadness Masked by Comedy Buffoonery Found in "Sally of the Sawdust"

When Leoncavallo wrote his highly successful opera, "I Pagliacci" back in 1892, he hit upon a theme for his libretto which was so vividly human that the success of the piece was assured from the start.

The idea of a breaking heart behind a mask of buffoonery has a dramatic value that seems to appeal to the personal experience of every spectator. Nearly everyone hides some bit of tragedy behind a smile.

With his old-time subtlety, D. W. Griffith has introduced this thought as a scarcely-perceived undercurrent in his latest picture, "Sally of the Sawdust," a United Artists Corporation release now showing at the Theatre.

The role of Prof. McGargle, as played by W. C. Fields, the famous comedian of Ziegfeld "Follies," on the surface seems nothing but the broadest kind of fun-making. The Professor is a pompous, smooth-talking, quick-witted sharper of the type which is always to be found hanging around cheap circuses and carnival shows; and the way in which he bilks the gullible "rubies" and the nonchalant manner in which he manages to get out of scrapes and to turn the tables create a series of situations which are extremely funny.

And yet, under it all there is a wistful note, mounting at times almost to the heights of tragedy, which makes the spectator love and sympathize with McGargle even while he laughs at his cheerful idiocies.

Fate has placed in the Professor's care a tiny girl who is his companion through years of doubtful adventuring. When she grows up she idolizes the petty faker and believes he is her father. But the Professor knows she is the granddaughter of a wealthy Judge, and is torn between desire to keep her companionship and the knowledge that by doing so he will deprive her of the better things in life which are hers by right of heritage.

So here, then, is the theme of Pagliacci, of the bruised heart concealing itself behind a mask of nonchalance.

Of course, it is only a variation of the old idea, for the emphasis in "Sally of the Sawdust" is not laid on the tragedy and bitter drama of McGargle's situation, but rather on the hilarious incidents in the card sharp's life leading up to the exciting climax.

But the characters of the Professor and the girl (played by Carol Dempster) are so unusual and so touched with sympathetic interest that a former photoplay editor, after seeing a preview of the film, exclaimed to Mr. Griffith:

"This picture is to the screen drama of today what 'Pagliacci' was to the people when it was first performed."

where the picture was being made. Fields, whose many years on the stage have made him one of Broadway's favorite comedians, was tremendously interested by seeing himself on the screen.

"Gee, this is great," he chuckled. "I can be my own severest critic. If there is a defect in my work—when a gag or a situation doesn't 'click' I need not fear the silence of an unresponsive audience. I can see what's wrong, analyze my own shortcomings, and improve my work."

Fields said he was considering the advisability of hiring a boy to run the film for him every day so that he might study himself in action.

SCREEN ACTOR SEES SELF AS OTHERS DO

Feature Publicity That Can Be Used Any Time

LIP MOVEMENT BY PICTURE PLAYERS

Carol Dempster Noted for Realism She Puts into Camera Acting

Do the players talk when they are making motion pictures? Or do they just move their lips and mumble something?

Do they have actual lines to say, as on the stage, or do they remark about the weather?

It depends upon the player and the kind of scene. If it is a dinner the conversation is likely to be about as scattered and varied as at an ordinary dinner. The players talk about whatever they happen to feel like talking about.

Most screen players want music. It sets the tempo of their movements and tends to make them forget prosaic studio surroundings, and when they speak they speak the lines written into the script. Stage players show a tendency to put more emotion into their voices than do those who have been confining their work to pictures for a long time.

But for sheer originality and vividness in emotional scenes Carol Dempster stands in a class by herself. If joyous laughter is called for, everybody for fifty feet around begins to chuckle, anticipating they will be let in on the joke later. If a cry of distress is desired by D. W. Griffith, her director, the whole studio staff wonders what has gone wrong.

Mr. Griffith believes in realism and Miss Dempster is an ardent advocate of it herself. During the filming of "Sally of the Sawdust," the latest Griffith production which comes next to the Theatre under a United Artists Corporation release, there was a big circus scene in which several hundred extras took part outside of the big tents. Miss Dempster, as Sally McGargle, was attacked by the big circus strong man with the cameras grinding and the lights properly arranged. Miss Dempster let out a scream that could be heard all over the big studio. A dozen or more extras started for the spot on the run with W. C. Fields, as Prof. Eustace McGargle, in the lead. Mr. Fields was supposed to dash into the scene, but not the others.

Mr. Griffith waved the crowd back and told everyone to stay back. The scene was repeated. There was another ear-piercing scream and more calls for help. It sounded as convincing as it appeared, and there were mutterings in the crowd to the effect that it was a shame to treat a little girl that way.

In direct contrast to Miss Dempster's emotionalism is W. C. Fields' placidity. He has a peculiar combination of Charlie Chaplin's nervous movements and Buster Keaton's immobile face, plus a remarkable number of tricks which he invents as he goes along. He never says a word while working.

At times he does scenes over several times, each time differently, but the silence is absolute, except for the suppressed laughter of those watching.

ONLY THE HONEST CAN BE COMEDIANS

So Says D. W. Griffith of Comedy Work in "Sally of the Sawdust," New Film

"People who are funny are people who are sincere. Never do you find successful comedy makers among the shysters of the stage or screen," said D. W. Griffith recently while completing his latest production, "Sally of the Sawdust," a United Artists Corporation release.

This great comedy of circus and home life marks Griffith's highest flight; and is proving one of his greatest successes. It comes to the Theatre for.....days.

Never has Griffith contributed laughs so liberally as in this delightful work, say critics everywhere. With Carol Dempster and W. C. Fields, he has provided some of the funniest scenes ever filmed, uniting them with a story of warm pathos and zestful action that caters to an exciting close.

As the most successful of screen directors, his comments on comedians are of interest.

"The easy, free laughter that is the true reward of real comedy never comes from self-conscious nor insincere acting. Real comedy must be the most human of all acting, for it portrays inevitably the weaknesses and absurdities of life. The insincere can pretend the strengths of human nature and realize more or less success in their playing; but comedy will infallibly expose the insincere. And insincerity in a player is a direct fraud upon the public, a direct seeking for favor under false pretenses.

"Probably none of us is so familiar with the strengths of human nature as with its weaknesses. That is why the public is quicker to detect the unreal in comedy than in serious drama.

"We have fortunately captured many laughs in 'Sally of the Sawdust.' It was done without great effort. That is because the characters of Sally McGargle and her lovable old 'Pop,' the great Prof. Eustace McGargle, are real.

"Miss Dempster has played the role with sincerity and W. C. Fields, who plays the professor, is undoubtedly one of the greatest comedians, whether on stage or screen.

"It is his earnestness and sincerity that makes Fields great. Never have I directed a more charming person nor a harder worker. He is the drolleries and the laughter of life itself. Two minutes in his presence, and one is laughing. Yet he works as diligently and far harder than any bricklayer."

FLORENCE FAIR HAS LONG STAGE CAREER

Florence Fair who has an important role in D. W. Griffith's new screen feature "Sally of the Sawdust," a United Artists Corporation release, coming next to the Theatre, is well known to theatregoers, having appeared within recent years in "Clarence," "The Bat," "The Elton Case," "La Tendresse," and in the leading role in "The Green Beetle."

Following that Miss Fair assumed the roles heretofore played by Julia Marlowe and toured the country with E. H. Sothern in Shakespearean repertoire. She has supported the leading actors on Broadway, among them John Drew and Norman Trevor.

HUMAN ACTIONS ON FILM HARD TO GET

D. W. Griffith Tells of Experiences in Producing "Sally of the Sawdust"

"The hardest thing to put into the movies is a human being."

The world's best known director, David Wark Griffith, made this statement during a discussion of the problems that faced him in the filming of his new picture, "Sally of the Sawdust," a United Artists Corporation release which is now showing at the Theatre.

"People in real life," he continued, "do very human things just by acting natural. The moment you get them to try to act those things, they usually become artificial and strained. The other day I was in a hat store. A well dressed man, obviously a high salaried executive in some business, came in. With him was one of his employees, who was evidently proud of his 'boss.' He stood at one side and watched attentively while his employer tried on hats, starting with cheaper ones and winding up by buying one of the most expensive in the place.

"The other man didn't say a word during the proceedings, but you could have followed the whole transaction just by watching the expressions on his face. You could almost hear him say, when he got home that night: 'Well, I went in with the boss today while he bought a hat. They tried to sell him something cheap, but nothing but the best suits him. I had to laugh at the way that salesman looked when the boss told him to bring out 'something good.'"

"A close-up of that man would have made a hit on the screen, but if he had consciously tried to do it in front of a camera, he would have tried to 'act,' and the result would have been terrible. I often see people doing things in real life which I'd give a good bit to have them do on the screen, but experience has proved that it's hopeless.

ELEPHANT ANSWERS TO KIND WORDS ONLY

Carol Dempster Has Odd Experience in "Sally of the Sawdust," Griffith Film

Carol Dempster, screen star, has increased her education. Apart from knowing all about geometry, economics and other college subjects, she has learned all about elephants—at least all about Lucy, circus elephant, who has been appearing on the vaudeville stage for the last five years.

Miss Dempster didn't know a thing about elephants until she began playing the part of Sally McGargle in D. W. Griffith's latest picture, "Sally of the Sawdust," a United Artists Corporation release coming next to the Theatre.

STAR'S CHOCOLATES PLEASE ELEPHANT

Carol Dempster and Lucy Became Friendly During Making of Griffith Film

Harmony never has been entirely restored between Carol Dempster and Lucy, the elephant, who appear together in D. W. Griffith's merry comedy of circus life, "Sally of the Sawdust," a United Artists Corporation release coming next to the Theatre.

At the beginning, Lucy, who is conservative in her friendships, tolerated Carol. Gradually they became quite friendly. Then Lucy became an intense admirer and friend when Carol Dempster casually left a two pound box of chocolates on a chair and the elephant ate them all. Lucy thought that quite a treat, there being few persons willing to cultivate her friendship with dollar and a half a pound chocolates.

It got so Lucy would trumpet whenever she saw Miss Dempster around the studio and Carol would shout back "Hello, Lucy" and generally go over and pet her. Always, however, she had an eye set for another box of candy, a taste which peanuts didn't satisfy.

Then the carpenters began overhauling the little theatres where the cutting of films is done, and the projecting machine and screen were put temporarily on the stage. Lucy and her keeper would watch the running of the film. Whenever Carol Dempster would appear, Lucy would trumpet. No response. Lucy gave her a thorough trial, trumpeting over and over again, but the Carol Dempster on the film didn't answer.

The next day, Lucy wouldn't recognize Miss Dempster when she came along. It took another batch of chocolates before there was any good will, and even now there is still suspicion.

Miss Dempster became acquainted with Lucy in a circus scene in which the elephant was supposed to stand on top of a small wash tub and turn completely around. Miss Dempster got Lucy on the tub but couldn't get her to turn around. She pinched Lucy's trunk and poked her leg. Then realizing the toughness of Lucy's hide Miss Dempster asked for a hook, such as often used on elephants.

But Lucy isn't that kind of an elephant. She doesn't get hooked. In fact, she has never been hooked. She does all her tricks to kind words and as soon as Miss Dempster learned the sweet words to which Lucy turns around the act was easy.

"It's all in knowing your cues, isn't it, Lucy?" said Miss Dempster as the act was completed. Lucy nodded her head and wagged her trunk in a way that seemed to indicate Miss Dempster was correct.

Two Prepared Reviews and Feature Stories

"Sally of the Sawdust" A Great Griffith Comedy

Winning Drolleries, Gay Laughter, Sudden Sighs and Tears Stopped by Outbursts of Mirth Feature New Production Featuring Carol Dempster and W. C. Fields

Review No. 1

For entertainment, for tears tossed away by laughter, for lovable characters and the quick tread of exciting action, never has D. W. Griffith done anything finer than in his newest picture "Sally of the Sawdust," a United Artists Corporation release, now playing at the Theatre.

This hearty comedy is one of the truly master productions of this or any other, interesting from rim to core with the most winning drolleries, the gayest laughter, sudden sighs and the drift of a tear stopped by outbursts of mirth, woven throughout with a suspense of urgent action that becomes as exciting at the close as anything this great producer has ever done.

Young and old, the serious and the gay will find this picture a treat, as brilliant a piece of picture-making as that wise old artist, Griffith, has ever done. It measures "D. W. G." once more as being the first in his craft, a national genius who can tickle America's funny-bone and dampen its eyes almost in the same moment.

It brings into sure stardom one who has long been knocking at the door, Carol Dempster who has now conquered her art with sureness and zest. After her long training under Griffith, she has been born into the soul of pantomime. No self-consciousness nor insincerity makes stilted a single gesture. She is a brooding of the circus who loves her old "Pop" with fervor and fights for him with fury, coming at last from the carnival tent into the great house on the hill.

As Sally McGargle, she is of the stuff of which stars are made, a mad-cap winsome little rogue of courage and vitality, living a role which must become memorable among the great roles of the screen.

With this greatest success of her career is linked that of W. C. Fields, appearing as the inimitable Prof. Eustace McGargle, juggler, entertainer and occasional rogue given to plundering a strange pocket. The genius of Fields has long been accepted on the theatrical stage, he now being one of the greatest of comedy stars, featured in Ziegfeld "Follies."

His gifts of pantomime has carried him to the screen with an efficiency which immediately ranks him with the best of screen comedians. Under the handling of Mr. Griffith, his comedy gleams with a new subtlety, broadening at times into hilarious uproar. Never have there been louder laughs in a theatre than Fields casts in "Sally of the Sawdust." The characters of father and daughter are as fine as anything ever done for the screen, and their gay humanity is priceless.

They head a company of stars, as the juvenile part is taken by Alfred Lunt, also a stage star. Then there is Effie Shannon as the mother, a great mother; Erville Alderson as the father; Glenn Anders as the acrobat inclined to deeds heavy and sensational.

Never has Mr. Griffith dressed one of his pictures more lavishly nor more beautifully. Scenes of richest luxury float past in variety and without emphasis. Here a glimpse of beautiful tableaux and

NEW GRIFFITH FILM -SPLENDID COMEDY

Sunny Laughter, Merry Jest and Quaint Drollery in "Sally of the Sawdust"

Review No. 2

A charm that will rub the frowns from the face of mankind is D. W. Griffith's newest picture, "Sally of the Sawdust," now being shown at the Theatre.

It is all sunny laughter, merry jest, quaint drolleries tucked into an interesting story that marches along to a finish as funny and exciting as anything that has ever been delivered to the silver screen.

Certainly this new United Artists Corporation release is Griffith, all Griffith, but something different from the Griffith with which most are familiar. He has whipped aside all problems and all lessons, to tell one of the gayest stories of his career; easily the funniest picture he has ever made and one ranking with the greatest of screen comedies.

Amid the sidelights of a circus with animals, bands and clowns, he has found the circus juggler and his fiery, fearless daughter who believes her "Pop's" rogueries are all the merits of a great man. To them the glamor of the circus is more than tinsel and the life is more than make-believe. Through comical hardships and serious gaiety, they trudge along with complications and carnivals, by way of blind-baggage and intrigue, up to the door of the Judge's house in the end, in the merriest, most exciting finish the screen has offered in many months.

This classic of entertainment establishes the stardom of Carol Dempster who gives a memorable role as the circus waif. With her is W. C. Fields, the famous theatrical comedian now starring in the Ziegfeld "Follies."

Alfred Lunt, Effie Shannon and Glenn Anders, all stage favorites, are given new laurels by the Griffith direction.

Few pictures have offered such variety of scenes, such casual lavishness in dress as does "Sally of the Sawdust."

Without a hesitating moment from the start, it gathers refreshing speed as it proceeds, until it establishes itself as one of the quickest, merriest, most human and thoroughly entertaining films ever shown.

Unquestionably it is a new triumph for D. W. Griffith who again proves himself as great in one type of picture as another, for in its way "Sally of the Sawdust" is as fine as those sterling screen classics, "The Birth of a Nation" or "Way Down East."

they are gone.

Here is a picture that is good for your amusement; it is good for your soul; it is good for Griffith and his players, and it is good for the world of pictures. Too rich amusement, it is, for anyone to miss. It is the sweetest of laughter, and isn't that the best of life? Go and see it.

MOVIE WORK MERE DETAIL FOR LION

Jim's Latest Screen Role Is in D. W. Griffith's "Sally of the Sawdust"

Every man may have his price, but disappointment awaits the would-be purchaser of Jim, the fourteen-year-old tawny actor who sleeps indifferently through the jazz playing and hammering that accompany motion picture production. Jim is a majestic lion who boasts of four wives and numerous offspring. He and his owner have had so many thrilling experiences together that no offer of money would induce the owner to part with his leonine playmate.

Jim is part of the circus which D. W. Griffith gathered for his latest picture, "Sally of the Sawdust," a comedy drama which features W. C. Fields, Carol Dempster and Glenn Anders in a film version of a successful stage play and which comes next to the Theatre under a United Artists Corporation release.

His owner acquired Jim in a San Francisco amusement park when he was only a three-days-old cub, whose mother strangely lacked maternal affection for her offspring and failed to nourish him. When the young beast became a victim of pneumonia, the trainer pulled him out of his mother's cage and nursed him through his illness, feeding him milk from a bottle.

At the age of three, Jim became one of the stock players with the old Selig "zoo" in Chicago, and provided scores of perils for Kathlyn Williams and other stars in their early hair-raising serial films. After three years of pursuing harassed heroines in pictures, Jim went on the stage in "Tarzan," following that with appearances in three "Tarzan" feature films. He later gained worldwide fame as the lion used in the trademark of Goldwyn pictures.

Among his unusual experiences Jim remembers the time when an enterprising press agent had him hoisted to the fourteenth story of a Broadway hotel in a piano crate. What happened when his cage was uncrated and a hotel maid learned the beast's presence in the room is now press agent history.

Since that momentous day Jim has appeared in Sunshine comedies and feature films, and now seen recently with Ernest Torrence in "The Sideshow of Life." He has had so many adventures on the stage, in circuses and before the motion picture camera, that to him work in a motion picture studio is just part of a day's routine.

LEAP MOVING TRAIN IN GRIFFITH FILM

Carol Dempster and W. C. Fields in Daring Stunt in "Sally of the Sawdust"

Boarding a moving passenger train to reach the "blind baggage" is one of the exciting scenes for Carol Dempster and W. C. Fields in D. W. Griffith's great comedy "Sally of the Sawdust," a United Artists Corporation release, now showing at the Theatre.

The circus in which Fields as Prof. Eustace McGargle, and Carol Dempster as Sally McGargle, appear as side show entertainers, goes broke, and their last money is spent for a telegram seeking work with a distant carnival company.

They decide to walk, carrying the great Professor's regalia and Sally's wardrobe in some minor bundles.

But the Professor's feet get sore and Sally gets lame, and they decide to ride catch-as-catch-can on the next train.

They swing aboard the baggage car while the train is moving fifteen to twenty miles an hour, and their ride and the sudden and undignified ending compose some of the gayest scenes in this most entertaining of comedies. For "Sally of the Sawdust" is different from anything Griffith has done in years, it being a merry story of adventure, and excitement, always funny and oftentimes convulsing in its hilarity, with a startling and boisterous finish that make it one of the most distinctive films made in years. Never has Griffith been more entertaining. The high quality of acting, entertainment and lavish sets have earned for the picture national recognition as one of the six best films of the year.

APES GRANDFATHER IN FILM PORTRAL

Player in New Griffith Picture, "Sally of the Sawdust," Has Novel Role

D. W. Griffith's greatest comedy success, "Sally of the Sawdust," a United Artists Corporation release, which appears at the Theatre has a character called Judge Foster which is played by Erville Alderson.

When Mr. Griffith was casting the part, he said to Alderson: "Do you know a severe, dignified, hard-headed old man." "I do," said Alderson. "One of my grandfathers. He thrashed me soundly for climbing a cherry tree when the cherries were ripe, because I broke down the limbs."

So Alderson based the character on his severe old relative, and makes it one of the most effective in this film which abounds in laughter, merriment and good cheer, with surprising comedy scenes, that come to a finish in one of the most hilarious volleys of laughter that any film has ever aroused.

The comedy parts are played by W. C. Fields, the famous star of the Ziegfeld "Follies," and Carol Dempster, who appears as a new vision to screen followers familiar with her other roles.

First Advance Stories with Cast and Synopsis

NEW GRIFFITH FILM AMONG THE SIX BEST

"Sally of the Sawdust" Given High Rank by Leading Critics

Ranked by national critics as one of the six best pictures of the year, D. W. Griffith's newest production, "Sally of the Sawdust" is the first motion picture to receive this distinction where the critics have seen it in an unfinished condition.

During one of the trial showings of the picture, which Mr. Griffith always makes that the public may tell him what is interesting and what is not; several national critics on vacation in that vicinity, dropped in to see it.

So enthusiastic were they, that they immediately telegraphed for the remainder of the board of critics to come to a later showing.

Then they voted it one of the best pictures of this year, and one of the most entertaining pictures ever made.

No other producer ever has had so many pictures ranked in the select list of best as Mr. Griffith, but for delightful entertainment, laughter, human play of emotions and splendid acting, "Sally of the Sawdust" ranks with the finest things he has ever done.

The charm of circus life and carnival merriment for the background is illuminated with the joyful gaiety of two characters new to the screen, a side-show entertainer, juggler and handy-man with other people's pockets; and his ward who believes she is his daughter and who loves and fights for him.

The comedian's part is played by W. C. Fields, for years famous laughmaker of the stage and now star of the Ziegfeld "Follies." The daughter's part is played by Carol Dempster, the young California girl who has made such sensational advances in her screen work in the last year. The part of Sally McGargle, the whimsical, impulsive waif of the circus, who idolizes her "Pop," and accepts his greatest rogueries as the perfection of "a noble, honorable gentleman," is the best work of her career and one of the memorable triumphs of screen acting.

Others whom Mr. Griffith recruited from the stage for parts in the picture are Alfred Lunt, star of "The Guardsman" and Glenn Anders, featured player in the Pulitzer prize winning play, "They Knew What They Wanted."

The cast is the largest Mr. Griffith has used in any picture excepting his great spectacles such as "The Birth of a Nation," "America," "Orphans of the Storm" and "Hearts of the World."

The scenes are lavishly staged, varying from circus activities to the social splendors of beautiful homes. And as typical of Griffith's work, the action grows to a sensational finish, including one of the most hilarious scenes ever screened in which the irrepressible McGargle drives his car across country in an effort to get to the courthouse to save Sally from disgrace.

GRIFFITH UNWORRIED MAKES GREAT COMEDY

With Ample Means at Hand Proves Himself Master in New Production

Under new conditions away from the old Mamaroneck studios, D. W. Griffith has made his first picture; and it is marked as one of his greatest successes. This great comedy, "Sally of the Sawdust," a United Artists Corporation release, is at the Theatre.

In its creation, Griffith has been relieved of the burden of maintaining his great studio solely for his own productions. With greater assistance, a ready and ample supply of money and access to the best acting talent is revealed in the splendid cast he has used and in the lavish variety of scenes and costumes.

Again he has proven that if given the resources, none can surpass the master of "The Birth of a Nation," "Way Down East," "Broken Blossoms" and half a hundred other successes, in making screen entertainment.

And never has he made a more entertaining work than is "Sally of the Sawdust." Laughter bubbles throughout. It begins to rollick gaily about the circus tent where the great Prof. McGargle, juggler and rogue extraordinary, is about his merry affairs, attended by his ward, Sally, as audacious and loyal a companion as is given to man.

It thrives when the circus goes broke and Sally and the Professor board the blind-baggage to get to the carnival town where the great drama awaits Sally.

And it bursts into fullest spray near the close when McGargle mounts without permission the steering seat of a Ford car, in the maddest, funniest race that has greeted the screen in years.

This work is the most beautifully dressed of all the Griffith pictures, great sets showing thousands, scenes of beautiful girlhood in its most attractive activities, gorgeous homes, splendid landscapes and throughout an abundance and variety of scenes that indicate an unsparing effort for all that is cheerful, brisk and interesting.

As with all great pictures, "Sally of the Sawdust" establishes new stars in Carol Dempster and W. C. Fields. For years, Fields has been one of the most successful of stage comedians, but under the magic of Griffith direction, he has become also one of the five best screen comedians.

Nothing funnier ever has been given than the pranks of this pair. Supporting these, are Alfred Lunt, a New York stage star of several seasons, Glenn Anders and Effie Shannon, also headliners among the New York shows.

"Sally of the Sawdust" is a Griffith in his gayest mood, working with his infinite skill and patience in material that is pure entertainment without theme or moral—merely the drift of laughter and pathos among fascinating people—but knitted into it is a quick story that snaps and zips with excitement at the close. Easily among the greatest of screen plays, is "Sally of the Sawdust."

D. W. Griffith

presents

"SALLY OF THE SAWDUST"

With CAROL DEMPSTER and W. C. FIELDS

Adapted by Forrest Halsey from a stage play by Dorothy Donnelly
Directed by D. W. Griffith

Released by United Artists Corporation

THE CAST

Sally	Carol Dempster
Prof. Eustace McGargle	W. C. Fields
Peyton Lennox	Alfred Lunt
Judge Henry L. Foster	Erville Alderson
Mrs. Foster	Effie Shannon
Lennox Sr.	Charles Hammond
The Detective	Roy Applegate
Miss Vinton	Florence Fair
The Society Leader	Marie Shotwell

THE SYNOPSIS

Prof. Eustace McGargle is a merry and active side-show entertainer with a small-time travelling circus. A young widow, injured in a trapeze fall, confides that she is dying and wishes him to look after her little girl, revealing that she is the daughter of strict parents, her father ordering her out when she married a circus man. McGargle becomes attached to the child, and as Sally McGargle, daughter of the "great professor," she grows up a waif of the circus, and finally becomes McGargle's assistant.

Sally makes herself generally useful about the circus tent and lot. She walks with the Professor in the parade, does her tricks with the elephants and then helps Leon, the trapeze performer, in his ballyhoo act. When the big show is over the Professor does his stuff. In gaudy costume he mounts a platform and juggles and then kids the onlookers, while Sally leads in the applause. Then Sally does her stunts, dancing and acrobatics, while the Professor keeps the applause going.

Then comes the day when Leon falls in love with Sally and the Professor realizes the one time little girl has grown up and that he must assume parental responsibilities. He decides to find her grandparents, if possible, and give her up, even though he knows it will wrench his heart.

The circus goes broke. The Professor, as usual, has no money. His last dollar has been spent telegraphing for a job. He gets the job, but no advance transportation money. He and Sally must walk.

Sally has saved a quarter, and buys two sandwiches, and a cigar for "Pop," as she calls McGargle. Footsore and weary after a long drill down the railroad tracks, they decide to steal a ride on the "blind baggage." Two tramps have stolen on the same train, and the conductor, at a way station, signals the engineer to open the water tank spout. Sally and "Pop" are washed off the platform, drenched. But the station is the one they want, for there the carnival in which they are to work is being held.

Their strange appearance attracts the attention of Peyton Lennox, son of the very wealthy Mr. Lennox, close friend of Judge and Mrs. Foster, Sally's grandparents. Judge Foster still despises Circus folk. Peyton Lennox falls in love with Sally.

Prof. McGargle swaggers about, and Judge Foster warns the society folk managing the carnival to watch this man. That evening young Lennox goes to the carnival ground and finds Sally sitting in a lonely merry-go-round, playing her ukelele and singing. He sits beside her, to her surprised delight. The elder Lennox, warned by Judge Foster that his son has been seen with Sally, surprises them, berates his son, and denounces the girl.

Young Lennox, to prove Sally can appear to as great an advantage as society girls of the resort, has her appear, masked, in a most beautiful gown, at a social function. When she unmasked all are surprised, but she is ordered from the house by Judge Foster.

In the meantime, the Professor has been arrested as the result of a little three card monte game, but escapes through the connivance of Sally as she returns. Sally is arrested as an accomplice. McGargle goes through a series of harrowing experiences, but finally is freed and rushes to the court room where Sally is being arraigned, having also made an ineffectual attempt to escape to go to his aid.

McGargle rushes into the court room, where Judge Foster is sitting in judgment over Sally. He identifies the girl as the Judge's grand-daughter. Mrs. Foster is overjoyed, the Judge dismisses the case, a reunion follows, and as young Lennox comes into the scene to vow his love for Sally, the old circus faker, with aching heart, strolls away, sad but still jaunty.

But Sally misses her "Pop" and rushes after him. They all welcome him into the family. He becomes a successful realtor.

BIG CIRCUS SCENE IN GRIFFITH PICTURE

Imposing Sets Also Feature New Film, "Sally of the Sawdust"

D. W. Griffith's latest production for United Artists Corporation, "Sally of the Sawdust," which features Carol Dempster, W. C. Fields and Alfred Lunt in the principal roles, is announced as the feature attraction for next at the Theatre.

The interiors were made at the Paramount Long Island studio, and included among other imposing sets, a huge circus and carnival scene for which one whole stage was set aside. Exteriors were filmed in Greenwich, Conn., and along the Motor Parkway and other locations in various towns and villages on Long Island.

In the supporting cast were a number of leading stage players. Glenn Anders of "They Knew What They Wanted," played the chief heavy role; Alfred Lunt, playing the title part in "The Guardsman," had the leading juvenile role. Others prominent on the stage who appeared in this picture were Effie Shannon, Florence Fair, Charles Hammond, Dorothy Bicknell and Marie Shotwell. Erville Alderson, who acted in the capacity of Mr. Griffith's assistant, also played one of the important characters in the story. Mr. Alderson has been seen in other Griffith pictures, notably "America" and "Isn't Life Wonderful."

"Sally of the Sawdust," was adapted to the screen by Forrest Halsey from a stage play in which Madge Kennedy and W. C. Fields played a year on Broadway, in New York.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

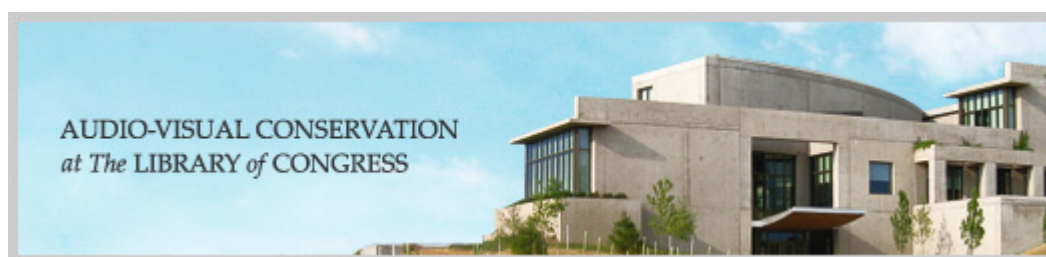
The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress